

ALBINONI

THE LATE VIOLIN SONATAS

FEDERICO GUGLIELMO *Baroque violin*
L'ARTE DELL'ARCO

Tomaso Albinoni 1671-1751
The Late Violin Sonatas

Tomaso Albinoni 1671-1751		
Violin Sonatas		
(J.Roger, Amsterdam 1717ca)		
Sonata No.1 in D minor for violin and continuo TalM So35		
1. Adagio	2'14	
2. Allegro	2'54	
3. Adagio	1'15	
4. Allegro	3'08	
 Sonata No.2 in G minor for violin and continuo TalM So36		
5. Adagio	2'00	
6. Allegro	3'41	
7. Adagio	1'16	
8. Presto	2'35	
 Giovanni Battista Tibaldi 1660-1750		
“Suario o Capriccio di otto battute a l'imitatione del Corelli” in D minor for violin and continuo		
(J.Roger, Amsterdam 1717ca)		
9. Adagio, Variazioni 2-69	15'05	

Tomaso Albinoni		
Sonata No.3 in A for violin and continuo TalM So37		
10. Grave	1'52	
11. Allegro	1'55	
12. Grave	1'18	
13. Allegro	3'11	
 Sonata No.5 in E minor for violin and continuo TalM So39		
14. Patetico	3'31	
15. Allegro	2'22	
16. Grave	1'51	
17. Courante (Allegro assai)	2'37	
 Sonata No.4 in A for violin and continuo TalM So38		
18. Adagio, Presto, Adagio, Presto, Adagio	2'48	
19. Allegro	3'06	
20. Adagio	1'42	
21. Allegro	2'34	

Tomaso Albinoni		
Violin Sonatas (Hue, Paris 1740ca)		
Sonata No.1 in F for violin and continuo TalM So40		
22. Adagio	1'27	
23. Allemanda (Allegro)	2'37	
24. Largo	1'37	
25. Giga (Presto)	2'18	
26. Minuetto	0 50	
 Sonata No.2 in A minor for violin and continuo TalM So41		
27. Adagio	2 25	
28. Giga (Allegro)	1 57	
29. Largo	1'44	
30. Vivace	1'47	
 Sonata No.4 in D minor for violin and continuo TalM So43		
31. Adagio	0'52	
32. Allemanda (Spirituoso)	2'25	
33. Largo staccato	0'40	
34. Tempo di Corrente (Presto staccato)	1'33	
 Sonata No.5 in D for violin and continuo TalM So44		
35. Adagio	1'24	
36. Allemanda (Allegro)	2'41	
37. Largo affettuoso	1'28	
38. Giga (Presto)	1'29	
 Sonata No.6 in A for violin and continuo TalM So40		
39. Adagio, Presto, Adagio, Presto, Adagio	2'27	
40. Allegro	2'23	
41. Grave	1'20	
42. Allegro	1'19	
 Sonata No.3 in E for violin and continuo TalM So42		
43. Adagio	1'55	
44. Allemanda (Allegro)	2'07	
45. Largo staccato	1'29	
46. Giga (Presto)	2'16	

Federico Guglielmo *Baroque violin*

L'Arte dell'Arco

Francesco Galligioni *Baroque cello* · Diego Cantalupi *theorbo/Baroque guitar*
 Roberto Loreggian *harpsichord/chamber organ*

During the first half of the eighteenth century Venice was blessed with four amateur composers of great distinction: Alessandro Marcello (1673–1747), Benedetto Marcello (1686–1739), Diogenio Bigaglia (1678–1745) and Tomaso Albinoni (1671–1751). Each communicated something of his life outside music. The Marcello brothers, Venetian patricians, displayed their broad education and intellectual curiosity; Bigaglia, a Benedictine monk, won wide admiration for his knowledge of music theory but also imbued his secular vocal music with the libertarian spirit for which Venetian priests were famous. Of the four men, Albinoni was the closest to a professional musician. He was a ‘sleeping partner’ in a family firm making playing cards, but traces of his background in manufacturing can be seen in the industrious way in which he produced and marketed his music. In vocal and instrumental music alike his style was highly individual, even slightly idiosyncratic: dignified, wary of technical or expressive excess and very attentive to the *cantabile* side of violin-playing.

Four published collections of sonatas for violin and basso continuo came out under Albinoni’s name during his lifetime. These were: the six so-called *Sonate da chiesa* issued by the Amsterdam publisher Estienne Roger in 1707 or 1708; the twelve *Trattenimenti armonici per camera*, Op.6, published by Roger in 1712; five *Sonate a violino solo* augmented by one composition by a different composer, Giovanni Battista Tibaldi, that Roger issued under the imprint of his younger daughter Jeanne in the hope – ultimately vain – that she would inherit ownership of the firm; lastly, the *Six Sonates da camera* attributed to Albinoni that the Parisian engraver and music publisher Louis Hue brought out in 1742. Perversely, Hue designated this set *Oeuvre postume* [sic] even though Albinoni was still very much alive.

In reality, only the *Trattenimenti armonici* constitute a set prepared and authorized for release by their composer. So great was the demand for violin sonatas in northern Europe that publishers often plundered the circulating manuscript repertoire independently to obtain them. But whereas published works were customarily issued in neat sets of six or twelve, manuscript works tended to come in smaller groups. This exposed Roger and his confrères to the temptation of making up the dozen or half-dozen by adding works of different provenance and even authorship. Albinoni’s *Sonate da chiesa* contain one work (Sonata IV) and at least one movement (in Sonata II) by a different composer. Besides the added work by Giovanni Battista Tibaldi, the *Sonate a violino solo* contain at least one movement (the *Grave* in Sonata V) extremely unlikely to be by him. The third of the *Six Sonates* is a work by Johann

Christoph Pepusch, while the authorship of its first, fourth and fifth works is debatable. For the purposes of the present recording it has been decided to omit only Sonata III, the only work in the set whose non-Vivaldian authorship is proved beyond doubt by a concordance in addition to stylistic incongruities.

Like the three other Venetian *dilettanti di musica* mentioned earlier, Albinoni adhered faithfully to the post-Corellian sonata structure of four movements configured Slow–Fast–Slow–Fast, where the first pair are more formal (dignified) in character and the second pair more informal (expressive) and possibly embracing, in the internal slow movement, a contrast of key. Dance movements, an inheritance from the chamber sonata tradition, occur more frequently in the second pair.

The first sonata (D minor) of the 1718 Jeanne Roger set opens with an *Adagio* whose beautifully sculpted lines and languorous phrases are typical for Albinoni. The vigorous, *allemanda*-like second movement opens with a favourite theme employed by him twice in the 1707/8 set and once in that of 1712. The delicate tracery of the third movement, in A minor, injects a poignant note, while the *corrente*-like bustle of the finale brings the sonata to a triumphant end. Both quick movements employ percussive double and triple stopping to good effect. Sonata II (G minor) is very similar in conception. The second movement is noteworthy for its arpeggiated figuration, the finale for its breathless *moto perpetuo*. In Sonata III (A major) the most memorable movement is the second, a vigorous fugue where Albinoni simulates the contrapuntal interaction of two violins on a single instrument by means of double stopping.

Besides including a fugue very similar to that of Sonata III, Sonata IV (A major) similarly refers back to Corelli in its opening movement, which interrupts what would otherwise be a conventional *Adagio* with two *Presto* interpolations based on arpeggiated figures. It ends with a rollicking *giga*-like movement. The third movement of Sonata V (E minor), with its unusual choice of key (C major), has a rhapsodic, almost recitative-like character very untypical of Albinoni, but its first and last movements, too, possess anomalous features such as the tempo direction *Patetico* and the heading *Courante*. Whoever wrote it, this is nevertheless an interesting and evocative work. The little-known Modenese composer Tibaldi, in his *Suario*, clearly models his massive variation movement ‘a l’imitationo [sic] del Corelli’ on the latter’s *Folia* variations in the same key (D minor). Particularly impressive is Tibaldi’s marriage of technical resourcefulness to musical inventiveness, the frequent dialogues between violin and cello being an especial delight.

Turning now to Hue's collection of 1742, it is interesting to find on the title page a note mentioning that the third and fifth sonatas can alternatively be played on the transverse flute. Since a violin can play everything written for flute without amendment, whereas the reverse is not true, it would be easy to infer that flute was the original instrument for both sonatas. But the reality is more complex, since in the second and third decades of the eighteenth century many solo sonatas were deliberately made compatible with either instrument. Sonata I (D minor) is unusual in having an extra, fifth movement – a brief *Minuetto*. It bears a strong Gallic imprint, especially in its central Largo composed in the style of an *air tendre*. More credibly Italian – indeed, Albinonian – is Sonata II (A minor), which appears unusual for our composer only in placing its *Giga* in second position.

Ignoring Sonata III (E major) by the German-born Pepusch (1667–1752), resident in England but a popular composer also in continental Europe, we pass to Sonata IV (D minor). Its style is not quite convincingly Albinonian, but one rather hopes that the attribution is not misplaced, since its fast movements, respectively marked *Spirituoso* and *Tempo di corrente*, are captivating and powerfully expressive. The cheerful Sonata V (D major) returns to the French-inflected vein of Sonata I, reminding one of the flautist and composer Michel Blavet. There is no doubt, however, about Albinoni's authorship of Sonata VI (A major), which is one of his finest violin sonatas. Nothing suggests, however, that its date of composition was close to 1742, for it contains none of the *galant* features that entered his music during the 1720s. It opens with another dual-tempo movement and follows this with a fugue similar to the two in the 1718 collection but making conspicuous use of the violin's low register as if in imitation of a viola. Unexpectedly, but highly effectively, the *Allegro* finale employs double stopping throughout, providing another convincing imitation of trio-sonata texture.

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Established in 1994, L'Arte dell'Arco has achieved international recognition for its concerts and recordings. The ensemble, based in Padua, consists of some of the best Italian musicians, all of whom have specialised in period-instrument performance playing with the most important European Baroque orchestras. The composition of the group varies from a small string ensemble to a full orchestra. Depending on the demands of each programme, L'Arte dell'Arco can consist of anything from 3 to 30 musicians so that it can devote itself to a wide repertoire and continue to search for and re-evaluate forgotten works.

L'Arte dell'Arco is regularly invited to many important early music festivals and historic cultural venues. Its musicians perform today in all the famous European concert halls as well as in North and South America, Japan and the Far East. The group has performed with acclaimed artists such as Christopher Hogwood (guest conductor since 1997), Gustav Leonhardt, and Pieter Wispelwey. Although the orchestra still invites guest conductors and soloists for some performances each year, its artistic director/concert master, Federico Guglielmo, has given it a very definite image.

L'Arte dell'Arco has been particularly prolific in the recording studios, releasing albums on the labels Deutsche Harmonia Mundi, Sony/BMG Classics, Chandos, Brilliant Classics, ASV, CPO, Stradivarius, Dynamic, RAI Trade and Musicaimmagine, all featuring works from the Italian Baroque repertoire. Since the release of its first recording, L'Arte dell'Arco has received prizes such as at the Premio Internazionale del Disco Antonio Vivaldi in Venice (1995, 1996), and critical acclaim from specialist classical music magazines (*Diapason*, *Le Monde de la Musique*, *Repertoire*, *Gramophone*, *Classic CD*, *BBC Music Magazine*, *International Record Review*, *The Strad*, *Fanfare*, *American Record Guide*, *Fono Forum*, *Klassik Heute*, *Alte Musik Aktuell*, *Luister*, *Scherzo*, *Ritmo*, *The Record Gejiutsu*, etc.) and the international press (*The Times*, *the Daily Telegraph*, *the Irish Times*, etc.). The Italian music magazines *Amadeus*, *CD Classics*, *Orfeo* and *Classic Voice* have featured L'Arte dell'Arco on their covers, with articles about unpublished recordings and interviews with Federico Guglielmo. In 1996 L'Arte dell'Arco embarked upon one of the most ambitious recording projects of the last decades: the complete recording of all Tartini's concertos. The volumes were released on Dynamic to overwhelming international acclaim.

The Paduan violinist **Federico Guglielmo** is acclaimed by international critics for his 'extraordinary versatility' and 'mature interpretive confidence', views that are further confirmed by the appreciation garnered for his live performances and the prizes he has won for his numerous recordings. Winner of the Antonio Vivaldi International Recording Prize, he was hailed as 'the new star of the ancient music landscape' by the *Boston Globe*, while the French music magazine *Diapason*, which awarded him the Diapason d'Or for his recording of Vivaldi concertos, praised his 'sparkling virtuosity which provides a cross section of everything of which the violin is capable'.

His 'brilliant and entertaining' interpretation of Haydn's violin concertos led the American critic Robert Maxham to write in *Fanfare* that 'between Isaac Stern's energetic approach to these works, those of celebrated Mozart interpreters like Szymon Goldberg and Arthur Grumiaux and the insightful explorations of Christian Tetzlaff seem like halfway houses on the journey to Guglielmo's more full-blown recreations.

Those who admire Haydn's concertos should be among the first to rush to acquire these performances, but everyone should join that rush sooner or later.'

Guglielmo's international career began at just 22 when he won first prize in the Vittorio Gui Chamber Music competition in Florence; the same year, having won the national competition for teaching posts, he became the youngest professor of strings at an Italian conservatory, a post he still holds at the 'Luigi Cherubini' Conservatoire in Florence.

As both a Baroque and Classical violin soloist and as a conductor he is regularly invited to perform by major ensembles worldwide. He led the renowned Academy of Ancient Music on tour in England, and was subsequently invited by groups such as The Handel & Haydn Society of Boston and the Tokyo Chamber Orchestra; his debut in Sydney with the Australian Brandenburg Orchestra was a sensational success, with his performances watched by over 10,000 spectators and recorded by ABC. *The Daily Telegraph* reported that 'his ability to move from playing to conducting reminded us of the virtuosic players of the Baroque such as Vivaldi', while the *Sydney Morning Herald* described his 'superb technical ability demonstrated in the stratospheric passages at the very top of the fingerboard'.

In 1994, together with his father, he formed the period instrument ensemble L'Arte dell'Arco, with whom he has performed in major European festivals and recorded more than 75 albums for Deutsche Harmonia Mundi, Sony/BMG Classical,

Chandos, CPO, Stradivarius, ASV Gaudeamus and Rai Trade. The year 2011 saw the publication of the final volume of the complete 30-album set of Tartini's 125 violin concertos for Dynamic, and the first volume of the new Vivaldi project, featuring 20 albums of all the composer's published works, for Brilliant Classics (95200).

Federico Guglielmo collaborates with musicians such as Bob van Asperen, Emma Kirkby, Monica Huggett and Dan Laurin. He has performed Bach's violin concertos with conductor Gustav Leonhardt, Beethoven's Violin Concerto with the Gran Canaria Philharmonic, conducted by Christopher Hogwood, and Franz Clements's Violin Concerto with Reinhard Goebel (first European performance in modern times).

He has taught Baroque violin in Italy, Brazil and Japan and for the New South Wales Conservatory in Australia. In addition to his solo work, Federico Guglielmo also has a great passion for chamber music. He is a member of the Stradivari Trio, which he founded in 1992, and he has played with musicians such as Pieter Wispelwey, Mario Brunello, Kathleen Battle, Hansjörg Schellenberger, Wolfram Christ and Michala Petri. Chamber music recordings include Brahms piano trios (Dynamic), Mozart piano trios (CPO), named as album of the month by the German magazine *Fono Forum*, and Grieg violin sonatas (Decca).

Federico Guglielmo was born in Padua in 1968. He obtained his diploma from the 'B. Marcello' Conservatory in Venice and then attended violin masterclasses with Salvatore Accardo, Vladimir Spivakov and Isaac Stern, chamber music masterclasses with the Beaux Arts Trio, the Trieste Trio, the Amadeus Quartet, the Quartetto Italiano and the LaSalle Quartet, and an orchestral conducting masterclass with Gianluigi Gelmetti. While still very young he was concertmaster for the principal Italian symphonic orchestras for ten years – a role he is still happy to perform occasionally today with the Orchestra di Padova e del Veneto. He has also won several prizes in national (Vittorio Veneto) and international (Paris, London, Canada) competitions; since then he has regularly performed at the main concert halls such as the Grosser Musikvereinsaal in Vienna, Wigmore Hall in London, Società del Quartetto in Milan, Accademia Santa Cecilia in Rome, Auditorio Nacional in Madrid, Herkulesaal in Munich, Isaac Stern Auditorium at Carnegie Hall in New York, Suntory Hall, Opera City and Bunka Kaikan in Tokyo, Izumi and Symphony Hall in Osaka, Teatro Colón in Buenos Aires and the City Recital Hall in Sydney.

In his role as principal violin and leader of the string ensemble I Solisti Filarmonici Italiani, he has led concert tours every two years in Japan and the US since 1990, and

has made more than 35 recordings for Denon Nippon Columbia. In the last few years he has concentrated more on conducting, including opera. He conducted the world premiere of Piccinni's *Il finto turco* at the Teatro Olimpico in Vicenza (live broadcast by Rai Radio 3) and the first performance in modern times of Vivaldi's *Ottone in villa* (recorded by Brilliant Classics, 94105); he was also responsible for the reworking of Domenico Scarlatti's *La Dirindina* for MiTo/Settembre Musica. The album of Handel's *Water Music* (CPO) that he conducted was awarded 'First Choice' on BBC Radio 3's *Building a Library* and was chosen as one of *Gramophone's* 'Recommended Recordings' for its 'splendid playing, involving and vibrant'.



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